

ŚRĪMADBHAGAVADGĪTĀ INTERPRETATION SUMMARY

Chapter 1: Arjuna-Viṣāda-Yoga

1/4 (Ślōka 1-2), Sunday, 02 June 2024

Interpreter: GĪTĀ PRAVĪṆA RUPAL SHUKLA

YouTube Link: https://youtu.be/PV_3llqnXh4

Understanding Sanatan Śāstras with special reference to Mahābhārata & Bhagavadgītā

The 1st chapter of the Bhagavadgītā is **Arjuna-Viṣāda-Yoga - The Yoga of Dejection of Arjuna**

The first of the four-part interpretation session of the 1st chapter of Śrīmadbhagavadgītā as always, started with prayers to Bhagavān Śrī Krishna followed by the lighting of the auspicious lamp so that we are guided towards the path of Dharma, with the blessings of the Paramātmā, our Guru and the light of knowledge,

Sadaśiva Samarambham Vyasa Shankaracharya Madhyamam

Asmad Acharya Paryantam Vande Guru Paramparam.

Originating wit the all-pervasive Siva, to Veda Vyasaji, to my own Guru, I bow with reverence to the entire Guru Parampara (tradition of teachers).

Prayers were thus offered to Lord Siva, Maharshi Veda Vyasaji and Gurudev before the start of the Vivechan session.

It was reiterated that with Bhagavān's grace, blessings of many saints and *punya* karmas of our previous birth, we have been fortunate to get the opportunity to learn Gītā and to spread the invaluable knowledge gained herein.

We should continue to contemplate and learn the concepts of Bhagavadgītā. A time will come when we become ready to give to the society.

It might seem odd as to why Chapter 1 is taught in level 3 of Geeta Pariwar. **In our Shashtrik paddhyati** (methodology) there is no compulsion of sequence. Instead, **the critical rule is to understand the meanings.**

Let's suppose if the course started with the first chapter, where Arjuna was dejected and deluded, and the

second chapter where in Bhagavān provides discourse on higher level concepts like *sthitaprajña lakshana* (**the characteristics of the Man of Perfection**), one would not be able to understand the text. This might discourage one and may lead to them abandoning their learning journey in-between.

Param Pujya Swami Govind Giri Maharaj ji envisioned this sequence, to connect the Holy Śrīmadbhagavadgītā to as many people as possible. We are fortunate to have got this opportunity of learning Bhagavadgītā in an easy and lucid method.

So, after completing 9 chapters, finally the 1st Chapter of Bhagavadgītā known as **Arjuna-Viṣāda-Yoga** is being taken up for learning.

Some of the chapters we have so far covered in our journey to learn Bhagavadgītā are:

- Chapter 12: **Bhakti Yoga** - Yoga of Devotion
- Chapter 15: **Puruṣottama Yoga** - The Yoga of the Supreme Being
- Chapter 16: **Daivāsura-Sampad-Vibhāga-Yoga** - The Yoga of Discrimination between the Divine and the Demoniocal properties
- Chapter 9: **Rājavidyā-Rājaguhya-Yoga** - The Yoga of the Sovereign Science and the Sovereign Secret
- Chapter 14: **Guṇatraya-Vibhāga-Yoga** - The Yoga of Classification of the Three Gunas
- Chapter 17: **Śraddhā-Traya-Vibhāga-Yoga** - The Yoga of insightful knowledge of the Threefold faith

One may wonder as to why was the 12th Chapter taken up first. Chapter 12 is the smallest chapter of Bhagavadgītā and talks about the concept of Bhakti or Devotion. This is a very common concept and easily understood by people. After completing the 12th Chapter, one gets to comprehend the *Bhakta-lakshanas*, characteristics of a Bhakta or Devotee, and also understand the ways to become a beloved of Bhagavān.

After going through the above chapters, we as Sadhaks (seekers) of the Divine Knowledge get the *Patrata* (eligibility) to understand the higher concepts of Bhagavadgītā.

In Level – 3, 6 Chapters with slightly deeper concepts are getting covered.

- Chapter 1: **Arjuna-Viṣāda-Yoga** - The Yoga of Dejection of Arjuna
- Chapter 3: **Karma Yoga**-The Path of Selfless Action.
- Chapter 4: **Jñāna-Karma-Sannyāsa-Yoga** - The Yoga of Knowledge the Renunciation of Action
- Chapter 5: **Karma-Sannyāsa-Yoga** - The Yoga of Renunciation of Action
- Chapter 6: **Ātma-Samyam-Yoga** also called Dhyana Yoga - The Yoga of Self-Control
- Chapter 7: **Jñāna-Vijñāna-Yoga** - The Yoga of Jñāna (Knowledge of Nirguna Brahma) and Vijñāna (Experiential or the practical aspect of Knowledge.)

One may notice that and wonder why all the chapters of Bhagavadgītā are called Yoga.

Yoga means connection or to get attached to something. Through the Bhagavadgītā we learn how to get attached to the Paramātmā, the Supreme Divinity and hence the chapters are called Yoga.

Then the question arises as to why the first chapter is also referred to as Yoga (Arjuna-Viṣāda-Yoga) since this chapter specifically describes Arjuna's despondency before the war.

The reason for this is because in this chapter Arjuna surrenders to Bhagavān asking him for counsel.

Arjuna's love for Krishna establishes the connect or *Yoga* between Arjuna and Bhagavān.

In fact, in the seventh Shloka of Chapter – 2, Arjuna tells Bhagavān Krishna

śhiṣhyaste 'haṁ śhādhi mām tvām prapannam

wherein, he surrenders to Bhagavān and becomes his disciple and appeals to HIM to provide guidance on what should be the best course of action for him.

In Shloka 24th of the 16th Chapter, Bhagavān said:

tasmāch chhāstraṁ pramāṇaṁ te kāryākārya-vyavasthitau

jñātvā śhāstra-vidhānoktaṁ karma kartum ihārhasi ||16.24||

Here HE said that the Śāstras or the holy scriptures guides one in determining what should be done and what should not be done. Therefore, one must perform only those actions that are ordained as the right action by the scriptures or Śāstras.

In Sanskrit, Śāstra is described as '**Anushasyati Iti Śāstram**' - **that which instils a sense of discipline is Śāstra.**

Śāstras guide us on how we can discipline ourselves from morning to night - "**Pratahkala Darabhya Ratri Kala Padyantam**", from the time we get up in the morning to the time we go to sleep. Śāstras also explain why we have attained the human form and what should we do to make it *Sarthak* or meaningful and with a purpose.

The question then comes as to what is considered as Śāstra. We call Bhagavadgītā, Puranas and many other *Granthas* or scriptures as Śāstra, but how do we really classify them.

And we find the definition of Śāstras in our Śāstras only. This following Shloka broadly describes the 14 *Vidya Sthanams* or sources of knowledge that comprise the Śāstras.

Angani Vedascatvaro mimamsa-nyayavistharah

Puranam dharmasastram ca vidya hyetascaturda

Out of all, the Supreme authority of Knowledge are the 4 Vedas. However, in order to understand the Vedas, one needs to learn six *Vedangas* also known as *Shat Angas*, before learning the Vedas. Together with the Vedas and Vedangas, the Mīmāṃsā, Nyaya, Puranas and Dharma-Śāstras comprise the Śāstras. In some accounts, 18 *Vidya Sthanams* including *Upavedas* are considered.

Further, below is the Shloka that explains the six *Vedangas*, which one should learn to properly understand the Vedas.

śikṣā, kalpo, vyākaraṇaṁ, niruktaṁ, chandasāmītiḥ

jyotiṣāmāyanaṁ chaksuhu ṣaḍaṅgo' veda uchayate

The Vedas are said to possess six limbs in the form of the Six *Vedangas*. These Six *Vedangas* are extremely important. The combined knowledge of the Vedas and the *Vedangas* are greater prospect for understanding spiritual knowledge.

Following 6 are the *Vedangas* and are considered as the *Vidya Sthanams* (as the sources of Knowledge).

- **Siksha Śāstra** – Pronunciation or Phonetics. How to pronounce the Vedas

- **Kalpa Sutra** – Rituals methods
- **Vyakarna** – Grammar, specifically Sanskrit Grammar here
- **Nirukta** – Etymology that give references where a specific word is used in Vedas, as the same word can have different meanings. They give meaning as per the context.
- **Chhanda Śāstra** – Metrics. In Bhagavadgītā two Chhandas are used (Anushtup & Trishtup). However there are Vedic Chhandas, Laukik Chhandas, Matric Chhandas, and Vernic Chhandas.
- **Jyotisha Śāstra** – Astronomy. To know all about time and space.

Śāstras, have one more concept. These can be further categorised into the following four depending on their origin:

- **Shruti**: The Vedas
- **Smiriti**: The concepts of Vedas are given in an easy manner for easy comprehension of common people.
- **Puranas**: All the *Dharmic* (Religious) & Vedic methods are given in the form of stories. We have mainly 18 Puranas (Brahmā, Padma, Vishnu, Siva, Devi Bhagavatam, Narad, Markandeya, Agneya, Bhavishya, Brahmavaivarta, Linga, Varaha, Skanda, Vamana, Kurma, Matsya, Garuda and Brahmanda Puranas).
- **Itihasa**: Mahabharata & Ramayana come under this category.

One interesting fact is that though Bhagavadgītā is one *grantha* (scripture), it contains the teachings of all four Śāstras listed above.

Bhagavadgītā is the gist of Vedas and Upanishads. Hence it is a Shruti. Since it explains complex concepts in an easy manner for all to understand it is Smiriti. Veda Vyasaji is the composer of all the Puranas, hence Bhagavadgītā is also a Purana. He has also written Mahabharata. Bhagavadgītā forms the 25th to 42nd chapters of Bhishma Parva of Mahabharata, having 700 shlokas and 18 chapters. That is why it falls under Itihasa too.

When we say that Bhagavadgītā is part of Mahabharata, it then becomes imperative to know some facts about the epic as well.

There is a very interesting story behind the name of Mahabharata. **The original name of Mahabharata is Jaya Samhita.**

In ancient times there was a system to name the text according to the number of chapters in the book. Numbers in those days comprised of 1 to 8 and repeated themselves. Also, the placement of numbers was done in reverse order.

Position of Ja (the first syllable in **Jaya Samhita**) in the Hindi Varnamala (alphabets) is 8th and Ya (the second syllable in **Jaya Samhita**) is at 1st position according to the counting method followed in those times. So accordingly, Gītā should have had 81 chapters.

However, the reverse order of placement rule comes in here. Hence 1 came before 8 and it was not 81 but 18. So, according to these rules the name of Gītā was **Jaya Samhita** (*Samhita* meaning a collection of Mantras), that is a *grantha* or scripture with 18 chapters.

So how did Jaya Samhita get changed to Mahabharata?

There is a story that once there was a discussion among the Devas as to which, between Jaya Samhita and the Vedas was the heavier *grantha*. Both were put on a scale and Jaya Samhita was found to be heavier. Now, **Vedas are also known as Bharata. Since Jaya Samhita was heavier than Bharata, it came**

to be known as

Mahabharata, basis the weight of the *grantha*.

However, in-terms of knowledge, **Vedas occupy a higher position as they are known to be the supreme source of knowledge. So, in order to keep this differentiation, Mahabharata was also called as the *Pancha Veda* or the fifth Veda** (after the four main Vedas (Rigveda, Samaveda, Yajurveda, and Atharvaveda).

We must remember that Mahabharata is not just one book.

Geeta Press's detailed Mahabharata comes in six volumes and abridged one comes in two volumes. In fact, it is said that originally Mahabharata had 60 lakhs Shlokas. Those however are not available today because from these 60 lakhs Shlokas, 30 lakh Shlokas were given to *Swarga loka* (Heaven). Narada Rishi sings them in Swarga. 15 lakhs Shlokas were given to *Pitra loka* and are sung by Ashitdev Munis. 14 lakh Shlokas were given to *Yaksha loka* where Sukhadev Muni, sings them. The remaining **1 lakh Shlokas were given to *Manushya loka*** or to our world. These Shlokas are the ones which are available to us and were sung by Vaishampayana Rishi for Janmjeya. However, today, all the 1 lakh Shlokas are not available to us.

Veda Vyasaji after the composition of the Vedas and Puranas was not satisfied with what he had penned. So, he went to Brahmā Ji and spoke to HIM about his dissatisfaction with the quality of work produced by him. That is when Brahmāji instructed Veda Vyasa Ji to write Mahabharata.

Though the thought excited Veda Vyasaji, he doubted if he would be able to pen down the thoughts fast enough as they flowed in his mind. Brahmāji then suggested that Veda Vyasaji should take the help of Ganeshji to be the scribe for his composition.

Veda Vyasaji liked the idea and reached out to Ganeshji, who initially was skeptical about taking up this work. So, to avoid without saying an outright No, HE put forth a condition to Veda Vyasaji, that HE would stop writing if HIS pen stopped even for a moment. Veda Vyasji accepted the condition with a counter condition that Ganeshji would write only after HE had fully comprehended Vyasa Ji's composition, which Ganeshji accepted. Whenever Veda Vyasaji required more time, he would come up with a tough Shloka which Ganeshji would take longer to comprehend, thus slowing down HIS speed of penmanship. It is said that out of 60 lakhs Shlokas, **88 thousand Shlokas are supposed to have been composed with tougher words and are called as *Kutaślokas***. And this was how Mahabharata, the worlds largest epic was composed by Veda Vyasaji and written by Ganeshji.

Veda Vyasaji narrated Mahabharata to Ganeshji, following which Vaishampayana Rishi narrated the same to Janmejaya, who was a descendant in the Kuru dynasty.

The Kuru *vansha* or dynasty goes as follows

Shantanu had 3 sons : **Bhīṣma Pitāmaha, Chitrāngada & Vichitravirya**

Vichitravirya had 2 sons: **Dhritarashtra & Pandu**

Dhritarashtra was married to Gandhari, had **100 sons the Kuravas**, eldest being **Duryodhana**

Pandu had 5 sons **the pāṇḍavas** - 3 from Kunti - **Yudhishter, Bhima and Arjuna**; and, 2 from Madri - **Nakul and Sahdev**

The Pāṇḍavas were married to Draupadi and had one son each from her - **Prativindhya, Srutsena, Srutakirti, Srutakarma and Satanika**.

Arjuna and Saubhadra's son was **Abhimanyu**, whose son was **Parikshit**, and Parikshit's son was **Janmejaya**.

Vaishampayana Rishi who was a disciple of Veda Vyasa Ji has recited the story of the Mahabharata to

Janmejaya, at his behest. Janmejaya was keen to know about his ancestors and their valour on the battlefield of Kurukshetra.

Another interesting fact is that **Brahmāji had given Divya Drishti (Divine Sight) to Veda Vyasaji** to see every event as it happened, be it in the past, present or future. That is the reason why Veda Vyasaji is called **Trikaladarshi** (someone who can see the past, present and future). He even had the power to read people's mind. Veda Vyasaji's vision was like a **hastamalaka** where knowledge is said to be grasped as if it were a Gooseberry (Amalaka) in one's hand (hasta). The power of Veda Vyasaji to see the future is evident when Vaishampayana Rishi, while reciting the Mahabharata to Janmejaya says that it was already written that he, Vaishampayana Rishi would one day, in the future, narrate the Mahabharata to the descendant of Arjuna named Janmejaya.

Veda Vyasaji later had passed Divya Drishti to Sanjaya with which help he was able to narrate the proceedings of the battlefield to Dhritrashtra.

There is one misconception about not keeping Mahabharata at home, as it is sometimes believed to lead to discord and fighting amongst members of the family. But Param Pujya Swami Govind Giri Maharaj Ji is of the view that those who do not keep Mahabharata at home are the ones who fight amongst themselves. This is because whoever keeps and reads the Mahabharata at home has acquired knowledge and hence wisdom to avoid conflict.

In the Mahabharata there are 5000 characters. Veda Vyasa Ji has written the epic in a such a way that each one of the readers of the epic can correlate oneself with some character of the book.

Bhagavadgītā which is part of Mahabharata is a manual to lead life virtuously. There are a whopping 1800 authentic commentaries that have been written on the book. These are commentaries and not translations. The number will significantly go up if we consider the translations too. While the Bible is the text which has been translated in maximum languages, it is Bhagavadgītā, which has 1800 authentic commentaries and countless translations. In fact, there are commentaries written by Vinoba Bhave, Mahatma Gandhi (who wrote 2 commentaries), Bal Ganga Tilak etc. This truly exhibits the richness of our *sanskriti*, our culture.

A couple of interesting statistics from Bhagavadgītā:

Total number of Shlokas = 700

Shlokas spoken by Bhagavān Krishna:	574
Shlokas by Arjuna:	84
Shlokas by Sanjaya:	41
Shlokas by Dhritrashtra:	1

Jagadguru Adi Shankaracharya Ji considered the true discourse of Bhagavadgītā to start from 11th shloka of Chapter 2, as Bhagavān's teachings begin thereafter.

The first chapter contains Sanjaya's narration about the happenings on the battlefield to Dhritrashtra when he had posed a question (the only verse spoken by him) to Sanjaya, to update him with the happenings of Kurukshetra.

1.1

dhṛtarāṣṭra uvāca
dharmakṣetre kurukṣetre, śamavetā yuyutsavaḥ,
māmakāḥ(ph) pāṇḍavāścaiva, kimakurvata sañjaya. 1.1

Dhṛtarāṣṭra said:

Sañjaya, gathered on the holy land of Kurukṣetra, eager to fight, what did my sons and the sons of Pāṇḍu do? Kurukṣetra, eager to fight, what did my sons and the sons of Pāṇḍu do?

Dhritrashtra's discrimination between his own sons and the sons of his brother Pandu (**māmakāḥ pāṇḍavāścaiva**) was the seed of the battle of Kurukshetra and contrary to the popular belief that Draupadi was the cause of the war. In fact, as per the original (*mool*) Mahabharata, she had never insulted Duryodhana.

The true cause that triggered the mayhem, was Dhritarashtra's blind and unconditional love and affection towards his sons. Otherwise, how can a father allow his sons to take such destructive actions. He was well aware of the hatred Duryodhana had towards the Pāṇḍavas.

During their childhood days Duryodhana had in fact poisoned Bhima and thrown him into the river. However, Bhima was saved by his maternal grandfather who was the Naga Raja. Bhima was blessed with power equal to the power of 10000 elephants by Naga Raja.

Now let us look at some of the words in this Shloka

Dharmakṣetre: Holy Land

Kurukṣetre: The land was called Kurukshetre because King Kuru had performed tapah there.

Samavetā: assembled

Yuyutsavaḥ: people who have the desire to fight

māmakāḥ(ph) pāṇḍavāścaiva: From a Dharma drishti, if younger brother dies, then all his children become the children of the elder brother. Hence, in this case after the death of Pandu, both the Kauravas and Pāṇḍavas were the children of Dhritarashtra. Dhritarashtra however, always differentiated and never considered the Pāṇḍavas as his sons, though the Pāṇḍavas looked upon him as their father.

During the infamous game of dice, Yudhishtir knew, he was close to ruination. His inner conscious as well his own people tried to stop him from playing further. Dhritarashtra could also see the fall of the Pāṇḍavas, but instead of stopping the game, he coaxed Yudhishtir to play on. Yudhishtir, unable to disobey his father figure Dhritrashtra, could not abandon the game and we all know what happened after that.

Dhritrashtra keen to know the proceedings on the battlefield, asked Sanjaya in this Shloka, “**kimakurvata sañjaya**”, What did they do Sanjaya?

Sanjaya did not narrate the events of the battlefield from the first day of the war, to king Dhritrashtra. In fact, for the first 10 days he was physically present on the battle ground. On the 11th day when Bhishma Pitamah fell, he came back to the city of Hastinapur. That is when Dhritarashtra asked him the above question and Sanjaya began his narration, starting from the beginning of the war.

Sanjaya was a *suta putra* by birth. In pursuit to gain knowledge he approached Veda Vyasaji with a request to become his disciple. Despite his caste status Veda Vyasa Ji did not discourage him but asked him to prove his capabilities to gain such knowledge. Once Sanjaya cleared the tests put forth to him by Veda Vyasa Ji, he got the opportunity to learn from him. Later, happy with his progress, Veda Vyasaji changed his caste status from Sudra to Brahmin and made him a minister in the kingdom of Hastinapur. Ever since

then Sanjaya became the personal assistant and confidante of Dhritrashtra. Sanjaya is exemplified to inspire people and prove that with the power of Tapah & Jnana one can change one's life positively.

A brief genesis of Mahabharata goes as follows.

King Shantanu fell in love with Gangaji and wanted to marry her. Gangaji accepted the marriage proposal and married the King on the condition that he agree to never question any of her actions. The condition also stipulated that if King Shantanu ever questioned her action, Gangaji would immediately leave him and go away.

Over time, Gangaji gave birth to a son, but she set the baby adrift in the river. While it hurt King Shantanu and he wanted to ask her the reason for such an action, he could not do so per their prenuptial agreement. She did the same action to each of their next six sons. However, when she was about to set their 8th son adrift, Shantanu could no longer control himself and ended up raising a question to Gangaji.

As per the agreement, she answered the question but also left Shantanu and went away. She informed King Shantanu that all the sons she had birthed were *vasus*. Due to some curse, they had to take birth on Mrityu loka, and had requested her to release them of their curse as soon as they were born.

While leaving she took the 8th child Devavrata (later known as Bhīṣma) along with her but promised to return him to the King and the kingdom, after he had grown up and finished his education. Devavrata received the best training possible. He was tutored by Brihaspati and trained in archery by Parashurama.

One day, King Shantanu noticed a boy trying to stop the flow of Gangaji with arrows. Seeing the courage of the boy, he was impressed and wanted to know his lineage. Gangaji appeared and introduced the boy as his 8th son, Devavrata. She also allowed Devavrata to go with his father.

As time passed Shantanu became lonely and developed a liking for a Satyawati (matasya kanya). In order to marry her King Shantanu approached her father. Her father was a foresighted man and to protect his daughter's interests put a condition before giving his consent for the marriage. The condition that he put forth was that only the sons of Satyawati would become the future rulers of Hastinapur. This condition was not acceptable by king Shantanu since his eldest son was Devavrata and hence was the rightful heir to the throne. So, he dejectedly returned without marrying Satyawati.

Later, Devavrata came to know about the whole incident from a *Guptachara* (spy). Due to his intervention and sacrifice of the throne by taking a very difficult vow (Bhisma Pratigya) of celibacy, the two got married. Devavrata further promised to protect Satyawati's sons and the entire lineage thereon. After taking the vow, Devavrata came to be known as Bhīṣma. Over time, Satyawati gave birth to two sons Chitrangada and Vichitravirya. Chitrangada died while fighting a battle and Vichitravirya was a cowardly and weak person. However, a Kingdom needed an heir and hence in order to find him a bride, Devavrata kidnapped three princesses of Kashi (Amba, Ambika and Ambalika). Amba was already in love with another ruler Shalvya. So, she chose to go back to King Shalvya. However, her marriage could not take place as king Shalvya refused to accept her since she had been kidnapped by Bhīṣma. Infuriated, Amba cursed Devavrata that she would become the cause of his death.

Ambika and Ambalika were married to Vichitravirya but could not bear any heirs. Satyawati asked Bhīṣma to help but he refused to break his vow. So, Satyawati approached Veda Vyasaji, her son from Rishi Parashar, prior to her marriage to King Shantanu. Veda Vyasaji was requested to help Ambika and Ambalika to bear sons with his special powers. However, when Ambika came face to face with Veda Vyasa Ji, she got frightened by his fearsome demeanour and closed her eyes. This resulted in her giving birth to a blind son, Dhritrashtra. Ambalika on seeing Veda Vyasa Ji turned pale with fright. She thus bore a jaundiced son - Pandu.

Over time, Pandu was married to Kunti and Madri. They gave birth to sons through the upasanas of specific Devatas. Bhima was Pavan Putra and was also called the brother of Hanuman Ji. Arjuna was the son of

Indra, Yudhishtra was the son of Yamraj and Nakul & Sahdev were sons of Ashwini Kumaras.

Pandu died early and as per the social custom of those time, Dhritrashtra was supposed to take on the role of the father to Pandus children. However, he did not accept his brother's sons as his own.

This discrimination shown by Dhritrashtra between his own sons and those of his brother Pandu, eventually resulted in the colossal battle of Mahabharata.

1.2

**sañjaya uvāca
dr̥ṣṭvā tu pāṇḍavānīkaṃ(ṽ), vyūḍhaṃ(n) duryodhanastadā,
ācāryamupasaṅgamyā, rājā vacanamabravīt.1.2**

Sañjaya said:

At that time, seeing the army of the Pāṇḍavas drawn up for battle and approaching Droṇācārya, King Duryodhana spoke the following words :

Sanjaya starts his reporting to Dhritrashtra by saying that on seeing the Pāṇḍava army arrayed for war, Duryodhana went to speak to Dronacharya.

In this Shloka, Sanjaya sarcastically uses the term “King” for Duryodhana who was still a prince and yet not a king. This is because, Dhritrashtra who was the actual king was a puppet and always acted as per Duryodhana’s instructions.

From the third Shloka onwards, Duryodhana showcased his fright and insecurity after seeing the Pāṇḍava’s army arrayed against his own. We will discuss this further in the next Vivechan session.

The session concluded with Hari Nama Sankirtana, followed by a Questions and Answers session and finally the chanting of Hanuman Chalisa.

Questions and Answers:

Deepa ji

Q: Since childhood, we have heard that Sanjaya was sitting beside Dhritrashtra in Hastinapur and giving him a commentary of what was going on in the battlefield through his *Divya Drishti* (divine sight) and you said that he started the commentary on the 11th day of the battle. Which is correct?

A: As per the original Mahabharata, Sanjaya was on the battlefield till the 10th day and started his commentary to Dhritrashtra on the 11th day. However, such stories are part of Shruti Parampara (tradition of learning through hearing) and hence there is every chance for the story to have different versions. What I have told is as per the original Mahabharata and we at Geeta Pariwar, encourage our Sadhaks to always read and refer to the original text.



We are sure you enjoyed reading the Vivechan write- up. Please invest three minutes of your time to provide us your feedback. Use the link below:

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Thank you-For reading the summary

You have enjoyed this vivechan writeup! In spite of intense editing and proofreading, errors of grammar, as also of omission and commission may have crept in. We appreciate your forbearance.

Jai Shri Krishna!

Compiled by: Geeta Pariwar – Creative Writing Department

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|| OM ŚRĪKṚṢṆĀRPAṆAMASTU ||